



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

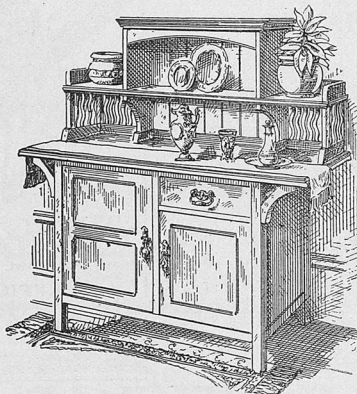
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



falling on any red in the olive will give it the appearance of a brighter red, and the result will be a reddish olive. Falling on the light green in the frieze the green will appear yellow-green. Some shade of purple would be well enough in this scheme under artificial light, and it would appear then as an orange-maroon. Light blue, most commonly indicated for such color schemes, would appear an orange-gray, and deep blue as a slightly orange-gray. We mention these things to indicate to our correspondent what will and what may not be best to employ. It is not safe to place colors side by side that have the same colors in their composition, though such an arrangement is less unsatisfactory by natural light. As previously stated, olive by night will look bluer because of the blue in its composition, but this is not the difficulty meant here, which is, that color destroys its own kind, but intensifies the opposite when mixed together. Color blends itself with its opposite when the opposite is single. By graduating olive, which contains yellow, down, through light green, which contains less yellow, into cream, which contains only a little yellow, the trouble of contact of colors possessing in their composition identical colors is happily overcome.

The modification of artificial light which our correspondent needs to suit his cream-colored scheme is to be effected by globes of a ruby-red or slightly ruby-red hue. Let him try this and report results. This of course refers to gas or lamp light, and not to electric light, which approximates daylight. Such a modification would

not be bad for olive coloring in decoration or drapery, etc., though a red like that of Venetian



An Inexpensive Sideboard.

red would be better for this color alone, while for any blue present a brighter red still would

be right. But some sort of red globe is what is required where the colors of our scheme are such as those under consideration.

As to window draperies, modifying daylight, blue of a purplish cast is the color, as it would harmonize best with prevailing tint, and confer a modifying influence on the abundant yellow of the room, greenish it somewhat.

By artificial (gas or lamp) light the purplish blue of the drapery would assume a reddish-maroon, inclining to an orange-maroon tint, which would appear very well. Olive drapery would, under same conditions of light, appear a rusty-green. These observations apply with equal force to furniture coverings. Ivory and blue are the prescribed colors for upholstery in a cream-tinted room, and would look well by day and night, at least, as well as color can look by such incomplete illumination as gas or oil affords.

We think that you will make no mistake in adopting blue in conjunction with the cream in the decoration of your room, trying a purplish red, or red, or ruby-red globe for the lights.

We would suggest that our correspondent make some experiments with different colored globes, if possible, and note the results, or effects, which are not always readily apparent to the untrained eye, it being more difficult to recognize and describe color by night, under artificial light, when the tendency of all color is to pass into oblivion, there being no such thing as color at all where no light is, and only imperfect color where but partial or defective light is.

CORRECT!
Indispensable!

WM. CAMPBELL & CO.'S

WALL Papers
For the People

Embossed Bronzes
Plain Bronzes
Naturals
White Blanks

**PLAIN AND PRINTED
INGRAIN PAPERS**

ONE AND TWO BAND
**PLAIN GOLD EMBOSSED AND
INGRAIN DECORATIONS**

Exquisite Embossed
Metal Effects

Big Profits for the Dealer
and Low Prices for the Consumer

Not in the Trust
Rebates off in advance
Send for Samples

WM. CAMPBELL & CO.
250 and 252 West 27th St., NEW YORK

AN OPPORTUNITY FOR WOMEN TO SHOW THEIR ARTISTIC SKILL.

Women, it is said, prefer to see a handsomely decorated table, set with beautiful china and spread with fine linen, rather than one where the viands are the chief attraction and the service inferior. Masculine critics declare that in women the eye is more highly cultivated than the palate, and that they care more for artistic surroundings than for epicurean repasts.

It remains for women to live up to this and to prove their ability to make their surroundings artistic, so that palatable food may be daintily served.

Four responses to the New York *Herald's* offer for a prize competition have been received as the advance guard, one from Mrs. Frances Kohlman, two from Miss M. Adelaide Klunder, and one from Mrs. L. K. Reckendorf. The latter misunderstood the terms of the competition and did not send a sketch to accompany her explanation. Therefore the conditions are repeated here:

The *Herald* offers a prize of \$25 in gold for the best decoration of a dinner table, the occasion being a dinner party of six persons on St. Valentine's Eve.

The conditions of the contest are: That each sketch must be capable of reproduction in the *Herald*, and that the sender's name and address shall be written on each.

A brief description of the decorations, including materials and colors, must be sent with the pictures, and all must be at the *Herald* office before January 20, 1895.

WANTED, A POSTER EXHIBITION.

NEW YORK, January 22, 1895.

Editor DECORATOR AND FURNISHER, New York City.

DEAR SIR: We send herewith a communication which has just been received here from London, relative to a Poster Exhibition, now being held in the Royal Academy. Inasmuch as Mr. Bella intimates that he shall be glad to in some way organize a committee to exhibit this collection of posters in the United States, we beg the liberty of suggesting that you print that portion of his letter referring to his idea in the matter of an American Exhibition. As you will observe, Mr. Bella will undoubtedly be glad to hear from you direct, or from your readers.

Thanking you in advance for your courteous attention to the matter, we beg to remain, Truly yours,

A. A. VANTINE & Co.

LONDON, January 11, 1895.

Messrs. A. A. Vantine & Co.

GENTLEMEN: I send you herewith two copies of Catalogue of Exhibition of Posters in the Royal Academy.

This exhibition, the first public one in this country, was preceded by two private ones that I made on a smaller scale to test the matter. It has been a tremendous success—not a paper of any importance in the Kingdom but that has given a notice—in numerous cases illustrated ones from blocks made for themselves.

Only one work has appeared on the subject of Posters—Maindron, J. L. Laffiche, Illustré Lannette, Paris, 50 *frs.*, illustrated in colors rare—out of print. The British Museum possesses a copy and Mr. Ernest Hart another, the only two I know of over here. The book, poorly illustrated in colors, litho., printed by Chaix, is said now to fetch £4.

I am collaborating in a book by Mr. J. Hyatt, that will appear shortly—J. Bell & Sons, illustrated in black only—but as there will be only 1,000 copies, I trust to induce them to hand-color several of the illustrations.

My catalogue sells in the Exhibition at 6d. After the Exhibition I shall publish it outside at 1s. in order to allow a discount.

If you could send me a specimen of a poster by Bradley Rhead or any of those young men, that is good, you would amply repay me for the catalogues.

I shall be pleased to send you any posters you may want and I should be glad to meet with some one, who would organize, with a committee like mine, of journalists and artists, an Exhibi-



tion to go to some of the big cities of the States. I should require about £100 for the loan of the collection, which I would keep up to date, as it went along.

Yours faithfully,
(Signed) ED. BELLA.



THE *Photographic Times* will in future appear as a monthly Photographic Art Magazine.

The January number, just published, contains a superb photogravure frontispiece, besides over a hundred illustrations, including many beautiful half-tone reproductions. Among the numerous interesting articles are: "The Portraiture of the Moon," by Walter E. Woodbury, editor of the magazine; "The Kinetoscope, Kinetograph and Kinetophograph," giving a description of these marvelous inventions, and "On the Road to the North Pole with a Camera," by the official photographer of the Dr. Cook Arctic Expedition. All the articles are well illustrated with numerous photographic reproductions. The *Photographic Times* Publishing Association, 423 Broome street, New York.

ELIHU VEDDER, the famous illustrator of "Omar Khaiyam," has recently been making a wonderful series of decorative paintings for the house of C. P. Huntington, in New York, and the library of Bowdoin College. Only a few of these have been even privately exhibited. A number of them will be reproduced in an article

on Mr. Vedder's recent work which Mr. W. C. Brownell has written for the February *Scribner*.

THE *Critic* is not in sympathy with cheap literature for the masses, and thus glorifies the high-priced monthlies:

"In the present increase of cheap magazines it is well to remember that those which are made up in the regular magazine size and form, with covers, are sold (when they 'retail' at ten cents) at not much more than the cost of paper and printing; that they contain hardly half the amount of reading matter that is found in the thirty-five cent magazines; and that at least one half of the expense of the latter periodicals is the literary material and art work contained in them, and the editorial supervision which provides it. The great features which have made American magazines famous throughout the world are not possible in these lower-priced periodicals. Not a number of *Harper's* or *The Century* goes to press without an expenditure of from six to ten thousand dollars on its illustrations alone. Cheap illustrative processes have been developed of late, but nothing has yet been found to approach wood engraving in reproducing the subtler forms of art. *Harper's* and *The Century* use photo-engraving processes for some of their pictures, but the acid bath has not taken the place of wood engraving for many of them. The series of reproductions of the work of the great masters of painting which *The Century* is publishing never could be equaled by photo-engraving. These pictures are made by Mr. Timothy Cole, the most eminent wood engraver of our time, who has been for almost ten years in Europe studying the old masters and reproducing them with his graver 'on the spot.' They cost about \$300 each—ten dollars a square inch. A photo-engraving could be made for a thirtieth of this sum, but it would not compare in delicacy with Mr. Cole's exquisite production."